CATALOGUE OF ETCHINGS AND DRY POINTS BY REMBRANDT

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

The Publication Committee of the Grolier Club certifies that this copy of a Catalogue of Etchings and Dry Points by Rembrandt selected for Exhibition at the Grolier Club is one of an edition of 310 copies on hand-made paper, printed in the month of April, 1900.

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

http://www.archive.org/details/catalogueofetchi00grol

CATALOGUE OF ETCHINGS AND DRY POINTS BY REMBRANDT

769.9492
R2E

CATALOGUE OF ETCHINGS AND DRY POINTS BY REMBRANDT

SELECTED FOR

EXHIBITION AT THE GROLIER CLUB
OF THE CITY OF NEW YORK

APRIL — MAY, 1900

NEW YORK
PUBLISHED BY THE GROLIER CLUB
MCM

Copyright, 1900, by
THE GROLIER CLUB OF THE
CITY OF NEW YORK.

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

NOTE

The purpose of the present exhibition is to show fine impressions of as many as possible of the important examples of the etched work of Rembrandt, and to illustrate adequately both his range and power in etching. It is not for lack of material that the display is limited in numbers. While a complete exhibition of original impressions is impossible, yet from the private collections generously placed at the service of the Club, a more extended exhibition could have been made. The result, however, would not have been more representative of the artist's work.

As is generally known, wide differences of opinion exist among recognized authorities concerning the genuineness of certain prints attributed to Rembrandt. The discussion which has followed the agitation of the subject by Sir Francis Seymour Haden, has led to the definite exclusion of a large number of etchings included in the earlier catalogues. Regarding others, the work of investigation and criticism still continues. Bartsch, in 1797, placed the total number of etchings and dry points by Rembrandt at 375. Middleton (now Mid-

dleton-Wake), in 1878, questioned the genuineness of all but 329. Michel, in 1893, with hesitation in some cases, settled upon 270. Von Seidlitz, in 1895, reached the conclusion that only 260 could with certainty be credited to Rembrandt. Further comment on this subject is not made here, since it is not deemed to be the mission of the Grolier Club to undertake work which may be regarded as more properly within the province of a public institution possessed of a permanent collection of prints.

In the various catalogues of Rembrandt's etchings, conflicting views have resulted in differences of classification and numbering. In the present catalogue, Dutuit has been followed in determining states as well as in the classification according to subjects. Twelve divisions are made as follows: (1) Portraits of Rembrandt; (2) Subjects from the Old Testament; (3) Subjects from the New Testament; (4) Pious Subjects; (5) Allegorical, Historical and Fancy Subjects; (6) Beggars; (7) Free Subjects and Academic Figures; (8) Landscapes; (9) Portraits of Men; (10) Fancy Heads of Men; (11) Portraits of Women; (12) Studies of Heads and Sketches. This is an earlier classification than that adopted by Middleton-Wake, who placed all the prints under four heads, namely: (1) Studies and Portraits; (2) Biblical and Religious Subjects; (3) Fancy Subjects, and (4) Landscapes.

While the present exhibition is notable as a whole, yet some of the impressions are worthy of special remark. Such are those of "Christ Healing the Sick" (the hundred-guilder

print), "Christ Preaching," "Christ Before Pilate" (D. 83), one of six impressions known to exist; the portraits of Clement de Jonghe, Van Tolling, Old Haaring, Young Haaring, Burgomaster Six, Jan Sylvius; and the landscapes known as "The Three Trees," "The Three Cottages," "Landscape with a Cottage and Dutch Hay Barn," and "Landscape with a Flock of Sheep." It may be thought invidious to mention any impressions as excelling where so many others are also fine, but those mentioned are among the more important in subject as well as quality.

Important and extensive private collections of Rembrandt's etchings, some of them vying with great public collections, exist in Europe and in this country, notably those of M. Edmond de Rothschild, of Paris, Mr. George W. Vanderbilt, of Biltmore, North Carolina, and Mr. Theodore Irwin, of Oswego, New York.

Rembrandt's etched work substantially complete is accessible only in great public collections:— In the British Museum at London, the Royal Museum at Amsterdam, the National Library at Paris, the Imperial Museum at Berlin, The Albertina and Imperial Museum at Vienna, the Royal Museum at Dresden, and perhaps other museums in Europe, and the Museum of Fine Arts at Boston. Unfortunately, the City of New York has no important public collection of prints; the comparatively few prints in the possession of the Metropolitan Museum of Art having never reached the dignity of a collection. It is hoped, however, that through

provision for a print department in the New Public Library, this city may, in the course of time, possess such a public collection as will be worthy of the metropolis of this country.

Doubts exist regarding the dates of Rembrandt's birth and death.

Orlers and Van Leeuwen say that he was born in 1606, and Sir F. Seymour Haden (with whom Messrs. Michel and Colvin agree) gives reasons for being of the same opinion. Others say that 1608 was the year. Mr. Middleton-Wake, however, is quite positive that Vosmaer's date of 1607 is correct.

Nearly all writers and commentators are agreed that Rembrandt was born at Leyden, and that the day of his birth was the 15th of July, and that he died in October, 1669, at Amsterdam, where he was buried in the Wester Kerk on October 8th.

It may be noted that the earliest date found upon any of his etchings is 1628, while he was still at Leyden, and that the latest is 1661.

The student is referred to the following authorities which may be consulted with special reference to the life of Rembrandt as well as his etched work:

Gersaint, "Catalogue raisonné de toutes les pieces qui forment l'œuvre de Rembrandt," Paris: 1751.

Yver, Pierre, Supplement au "Catalogue raisonné de M. M. Gersaint," Helle et Glomy, Amsterdam: 1756.

Daulby, Daniel, "A Descriptive Catalogue of the Works

of Rembrandt and His Scholars," Liverpool and London: 1796.

Claussin, Le Chevalier de, "Catalogue raisonné de toutes les Estampes qui forment l'œuvre de Rembrandt," etc., Paris: 1824. Supplement. Paris: 1828.

Wilson, Thomas, "A Descriptive Catalogue of the Prints of Rembrandt. By an Amateur." London: 1836.

Blanc, Charles, "L'œuvre de Rembrandt," 2 vols. and plates. Paris: 1873.

Vosmaer, C., "Rembrandt, sa vie et ses œuvres," 2d ed The Hague: 1877.

Middleton, Charles Henry, "Notes on the Etched Work of Rembrandt." London: 1877.

Middleton, Charles Henry, "A Descriptive Catalogue of the Etched Work of Rembrandt Van Rhyn." London: 1878.

Haden, Sir Francis Seymour, "The Etched Work of Rembrandt. A Monograph." New ed. London: 1879.

Dutuit, Eugene, "L'œuvre complet de Rembrandt." 2 vols., supplement and plates. Paris: 1883.

Koehler, S. R., "Catalogue of Exhibition of the Etched Work of Rembrandt and of Artists of His Circle," printed for the Museum of Fine Arts, Boston: 1887.

Rovinsky, Dimitri, "L'œuvre gravé de Rembrandt." St. Petersburg: 1890.

Michel, Emile, "Rembrandt, sa vie, son œuvre et son temps," Paris, 1893. English translation by Florence Simonds, edited by Frederick Wedmore. New York: 1894.

Von Seidlitz, W., "Kritisches Verzeichnis der Radierungen. Rembrandt." Leipzig: 1895.

Hamerton, Philip Gilbert, "The Etchings of Rembrandt." London: 1896.

Colvin, Sidney, "Guide to an Exhibition of Drawings and Etchings by Rembrandt and Etchings by Other Masters in the British Museum." Printed by order of the Trustees, 1899.

CATALOGUE

¶ *The states of the prints are given according to Dutuit's Catalogue.*

¶ *The numbers after each title are those of the Catalogues of* D, *Dutuit;* B, *Bartsch;* Bl, *Blanc;* W, *Wilson;* M, *Middleton.*

1

REMBRANDT WHEN YOUNG, WITH BUSHY HAIR.

D. 1. B. 1. Bl. 204. W. 1. M. 51.

There is only one state.

2

REMBRANDT WITH MOUSTACHE AND SMALL BEARD.

D. 2. B. 2. Bl. 206. W. 2. M. 106.

There are two states.

SECOND STATE.

From the Galichon Collection.

3

REMBRANDT HOLDING A BIRD OF PREY.

D. 3. B. 3. Bl. 207. W. 3. M. 100.

There are three states.

SECOND STATE.

From the Aylesford and Hawkins Collections.

4

REMBRANDT IN A FUR CAP AND DARK DRESS.

D. 6. B. 6. Bl. 210. W. 6. M. 17.
There are two states.
SECOND STATE.
Duplicate from the Cambridge University Collection.

5

REMBRANDT IN A TURNED-UP HAT AND AN EMBROIDERED MANTLE.

D. 7. B. 7. Bl. 211. W. 7. M. 52.
There are ten states.
NINTH STATE, with Dighton's mark.
From the McGowan and W. Koller Collections.
Robert Dighton, the caricaturist, abstracted a number of prints from the British Museum about the years 1794-1800. Upon discovery of the theft, most of the prints were recovered.

6

REMBRANDT WITH BUSHY HAIR.

D. 8. B. 8. Bl. 212. W. 8. M. 50.
There are six states.
FIFTH STATE.

7

REMBRANDT WITH A CAP AND ROBE OF FUR.

D. 14. B. 14. Bl. 225. W. 14. M. 44.
There are two states.
FIRST STATE.
From the Howard Collection.

8

REMBRANDT WITH A FUR MANTLE OR CAPE.

D. 15. B. 15. Bl. 222. W. 15. M. 48.
There are four states.
THIRD STATE.

9

REMBRANDT WITH A ROUND FUR CAP..

D. 16. B. 16. Bl. 223. W. 16. M. 45.
There are two states.
SECOND STATE.
From the Sir Abraham Hume Collection.

10

REMBRANDT WITH A SCARF AROUND HIS NECK.

D. 17. B. 17. Bl. 229. W. 17. M. 99.
There are three states.
THIRD STATE.

11

REMBRANDT WITH A DRAWN SABRE HELD UPRIGHT.

D. 18. B. 18. Bl. 231. W. 18. M. 105.
There are three states.
THIRD STATE.
From the Aylesford Collection.

12

REMBRANDT AND HIS WIFE.

D. 19. B. 19. Bl. 203. W. 19. M. 128.
There are two states.
FIRST STATE.

13

REMBRANDT IN A CAP AND FEATHER.

D. 20. B. 20. Bl. 233. W. 20. M. 134.
There is only one state.

14

REMBRANDT LEANING ON A STONE SILL.

D. 21. B. 21. Bl. 234. W. 21. M. 137.
There are two states.
(A) FIRST STATE, before the band of the cap was extended over the hair at the extreme right.
(B) SECOND STATE. It has Dighton's mark.

15

REMBRANDT AT A WINDOW, DRAWING.

D. 22. B. 22. Bl. 235. W. 22. M. 160.
There are ten states.
EIGHTH STATE.
From the John Barnard Collection.

16

REMBRANDT, IN AN OVAL.

D. 23. B. 23. Bl. 232. W. 23. M. 111.
There are three states.
THIRD STATE.
From the Verstolk Collection.

17

REMBRANDT LAUGHING.

D. 29. B. 316. Bl. 218. W. 29. M. 25.
There are three states.
SECOND STATE.
From the Sir Abraham Hume Collection.

18

ABRAHAM ENTERTAINING THE ANGELS.

D. 36. B. 29. Bl. 2. W. 36. M. 250.
There is only one state.
Impression, full of bur, on Japan paper.
From the St. John Dent and Seymour Haden Collections.

19

ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.

D. 37. B. 30. Bl. 3. W. 37. M. 204.
There is only one state.

20

ABRAHAM CARESSING ISAAC.

D. 38. B. 33. Bl. 4. W. 135. M. 203.
There is only one state.

21

ABRAHAM WITH HIS SON ISAAC.

D. 39. B. 34. Bl. 5. W. 38. M. 220.
There are two states.
SECOND STATE.

22

JOSEPH TELLING HIS DREAMS.

D. 41. B. 37. Bl. 9. W. 41. M. 205.
There are three states.
FIRST STATE.
From the Webster Collection.

23

JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH.

D. 42. B. 38. Bl. 10. W. 42. M. 189.
There is only one state.
From the Hebich Collection.

24

DAVID ON HIS KNEES.

D. 44. B. 41. Bl. 13. W. 45. M. 232.
There are two states.
SECOND STATE.

25

TOBIT BLIND, WITH A DOG.

D. 45. B. 42. Bl. 15. W. 46. M. 226.
There is only one state.
From the Liphart Collection.

26

THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY.

D. 46. B. 43. Bl. 16. W. 48. M. 213.
There are two states.
FIRST STATE.

27

FOUR PRINTS FROM A SPANISH BOOK.

D. 47. B. 36. Bl. 8. W. 40. M. 247.

(A) THE STATUE OF NEBUCHADNEZZAR.
There are five states.
THIRD STATE, on Japan paper.
From the Seymour Haden Collection.

(B) JACOB'S LADDER.
There are three states.
THIRD STATE.
From the Danby Seymour Collection.

(C) DAVID AND GOLIATH.
There are three states.
SECOND STATE, on Japan paper.
From the Danby Seymour Collection.

(D) THE VISION OF DANIEL.
There are three states.
THIRD STATE.
From the Danby Seymour Collection.

28

THE TRIUMPH OF MORDECAI.

D. 48. B. 40. Bl. 12. W. 44. M. 228.
There is only one state.
From the Liphart Collection.

29

THE ANGEL APPEARING TO THE SHEPHERDS.

D. 49. B. 44. Bl. 17. W. 49. M. 191.
There are four states.
THIRD STATE.
From the Ruhl and Prince Parr Collections.

30

THE NATIVITY.

D. 50. B. 45. Bl. 18. W. 50. M. 238.
There are two states.
FIRST STATE.
From the Camberlyn Collection.

31

THE ADORATION OF THE SHEPHERDS.

D. 51. B. 46. Bl. 19. W. 51. M. 230.
There are six states.
SIXTH STATE.

32

THE CIRCUMCISION.

D. 52. B. 47. Bl. 20. W. 52. M. 239.
There are two states.
FIRST STATE.

33

THE CIRCUMCISION.

D. 53. B. 48. Bl. 21. W. 53. M. 179.
There is only one state.

34

THE PRESENTATION IN THE VAULTED TEMPLE.

D. 54. B. 49. Bl. 22. W. 54. M. 208.
There are five states.
(A) FIRST STATE.
From the Hawkins and Buccleugh Collections.
(B) THIRD STATE.

35

THE PRESENTATION IN THE TEMPLE.

D. 55. B. 50. Bl. 23. W. 55. M. 243.
There is only one state.
Early impression on Japan paper.
From the Hawkins, Astley and Buccleugh Collections.

36

THE FLIGHT INTO EGYPT.

D. 57. B. 52. Bl. 25. W. 57. M. 184.
There are two states.
FIRST STATE.
From the Howard Collection.

37

THE FLIGHT INTO EGYPT.

D. 58. B. 53. Bl. 26. W. 58. M. 227.
There are three states.
THIRD STATE.
Duplicate from the Cambridge University Collection.

38

THE FLIGHT INTO EGYPT.

D. 61. B. 56. Bl. 29. W. 61. M. 236.
There are five states.
(A) THIRD STATE, with large margins.
From the John Barnard Collection.
(B) Another impression.

39

THE REPOSE IN A WOOD.

D. 62. B. 57. Bl. 30. W. 62. M. 221.
There are three states.
THIRD STATE.
Duplicate from the Cambridge University Collection.

40

JESUS DISPUTING WITH THE DOCTORS.

D. 68. B. 65. Bl. 36. W. 69. M. 231.
There are three states.
FIRST STATE, with bur.
From the Aylesford, Hawkins and Buccleugh Collections.

41

JESUS AND HIS PARENTS RETURNING FROM JERUSALEM.

D. 70. B. 60. Bl. 38. W. 64. M. 244.
There is only one state.
Early impression with bur.
From the Seymour Haden Collection.

42

CHRIST PREACHING.

D. 71. B. 67. Bl. 39. W. 71. M. 229.
There is only one state.

(A) Very early and rich impression with bur.

(B) Another impression.

The early commentators described three states of this plate, but the (so-called) unique first state has proved to be a poor impression, skifully altered; and the changes which constituted the third state were the result of printing, the bur having been worn off the plate.

43

THE GOOD SAMARITAN.

D. 75. B. 90. Bl. 41. W. 95. M. 185.
There are five states.

(A) FIRST STATE.
From the Schloesser Collection.

(B) FIFTH STATE.

44

THE RETURN OF THE PRODIGAL SON.

D. 76. B. 91. Bl. 43. W. 96. M. 201.
There is only one state.

45

CHRIST HEALING THE SICK: CALLED "THE HUNDRED GUILDER PIECE."

D. 77. B. 74. Bl. 49. W. 78. M. 224.

There are five states.

(A) SECOND STATE.

One of the finest impressions known.

From the De Fries, Verstolk, Price and Fisher Collections.

(B) Another impression of the SECOND STATE.

(C) Another impression of the SECOND STATE.

From the Kalle collection.

46

THE RESURRECTION OF LAZARUS. (The small plate).

D. 78. B. 72. Bl. 47. W. 76. M. 215.

There are two states.

(A) SECOND STATE.

(B) Another impression of the SECOND STATE.

Drawn upon with India ink.

47

THE RESURRECTION OF LAZARUS.

D. 79. B. 73. Bl. 48. W. 77. M. 188.

There are nine states.

SEVENTH STATE.

48

CHRIST DRIVING OUT THE MONEY CHANGERS.

D. 80. B. 69. Bl. 44. W. 73. M. 198.

There are two states.

FIRST STATE.

49

CHRIST IN THE GARDEN OF OLIVES.

D. 82. B. 75. Bl. 50. W. 79. M. 251.

There is only one state.

Early impression on Japan paper.

From the Edward Smith, Phillips and de Claussin Collections.

50

CHRIST BEFORE PILATE.

D. 83. B. 76. Bl. 51. W. 80. M. 248.
There are eight states.

(A) FIRST STATE, before the plate was cut at the top. Six impressions known.
From the Hawkins and Buccleugh Collections.

(B) EIGHTH STATE.
From the Didot Collection.

51

ECCE HOMO.

D. 84. B. 77. Bl. 52. W. 82. M. 200.
There are five states.
SECOND STATE.

52

THE THREE CROSSES.

D. 85. B. 78. Bl. 53. W. 81. M. 235.
There are five states.
FIRST STATE.
From the Denon, Wilson, Maberly, Hawkins and Buccleugh Collections.

53

THE CRUCIFIXION.

D. 86. B. 79. Bl. 54. W. 85. M. 222.
There are three states.

(A) FIRST STATE.

(B) SECOND STATE.
From the W. Koller Collection.

54

THE DESCENT FROM THE CROSS.

D. 88. B. 81. Bl. 56. W. 84. M. 187.
There are four states.
SECOND STATE.
One of the finest impressions known.

55

THE DESCENT FROM THE CROSS.

D. 90. B. 83. Bl. 58. W. 88. M. 242.
There is only one state.

56

THE BODY OF CHRIST CARRIED TO THE TOMB.

D. 92. B. 84. Bl. 60. W. 89. M. 217.
There is only one state.

57

THE ENTOMBMENT.

D. 93. B. 86. Bl. 61. W. 91. M. 233.
There are three states.

(A) FIRST STATE, on Japan paper.

(B) This impression is between the second and third states of Dutuit, there being no diagonal lines on the top of the *poteau*. There are a great variety of impressions of this plate, owing to different effects of printing.
From the Didot Collection.

58

CHRIST AND THE DISCIPLES AT EMMAUS.

D. 94. B. 87. Bl. 63. W. 92. M. 237.
FIRST STATE, drawn upon in India ink.

59

CHRIST AND THE DISCIPLES AT EMMAUS.

D. 95. B. 88. Bl. 62. W. 93, M. 194.
There are two states.
SECOND STATE.
From the Burleigh James Collection.

60

CHRIST IN THE MIDST OF HIS DISCIPLES.

D. 96. B. 89. Bl. 64. W. 94. M. 225.
There is only one state.

61

ST. PETER AND ST. JOHN AT THE GATE OF THE TEMPLE.

D. 97. B. 94. Bl. 66. W. 98. M. 254.
There are four states.
SECOND STATE.
From the Howard Collection.

62

THE BAPTISM OF THE EUNUCH.

D. 101. B. 98. Bl. 69. W. 103. M. 210.
There are two states.
SECOND STATE.
From the Artaria and Böhm Collections.

63

THE DEATH OF THE VIRGIN.

D. 102. B. 99. Bl. 70. W. 104. M. 207.
There are three states.
THIRD STATE.
From the Liphart Collection.

64

ST. JEROME SITTING AT THE FOOT OF A TREE.

D. 103. B. 100. Bl. 71. W. 105. M. 190.
There are two states.
SECOND STATE.
From the Ruhl Collection.

65

St. JEROME WRITING, SEATED NEAR A LARGE TREE.

D. 106. B. 103. Bl. 74. W. 108. M. 223.
There are two states.
SECOND STATE.

66

St. JEROME; AN UNFINISHED PIECE.

D. 107. B. 104. Bl. 75. W. 109. M. 234.
There are two states.

(A) FIRST STATE, on Japan paper.
From the Haden Collection.

(B) SECOND STATE. The supports of the bridge are more strongly marked.

67

St. JEROME; IN REMBRANDT'S DARK MANNER.

D. 108. B. 105. Bl. 76. W. 110. M. 214.
There are two states.
SECOND STATE.
There are later impressions taken from the plate, which was badly retouched long after Rembrandt's death.

68

St. FRANCIS PRAYING.

D. 109. B. 107. Bl. 78. W. 112. M. 252.
There are two states.
SECOND STATE, on Japan paper.
From the John Barnard Collection.

69

YOUTH SURPRISED BY DEATH.

D. 110. B. 109. Bl. 79. W. 113. M. 265.
There are three states.
FIRST STATE.

70

AN ALLEGORICAL PIECE.

D. 111. B. 110. Bl. 80. W. 114. M. 296.
There is only one state.
Impression on Japan paper.
From the John Barnard and Hebich Collections.

71

MEDEA; OR THE MARRIAGE OF JASON AND CREUSA.

D. 113. B. 112. Bl. 82. W. 116. M. 286.
There are five states.

(A) FIRST STATE, with the cap, instead of the crown, on the head of Juno; before the verses, &c.

(B) FOURTH STATE, with the Verses.
Duplicate from the Cambridge University Collection.

72

A LION HUNT.

D. 115. B. 114. Bl. 86. W. 118. M. 272.
There are two states.
SECOND STATE.
From the Didot Collection.

73

THE WANDERING MUSICIANS.

D. 120. B. 119. Bl. 90. W. 123. M. 263.
There are two states.
FIRST STATE.

74

THE SPANISH GIPSY.

D. 121. B. 120. Bl. 83. W. 124. M. 285.
There is only one state.
Early impression. Very rare.

75

THE RAT KILLER.

D. 122. B. 121. Bl. 95. W. 125. M. 261.
There are two states.
SECOND STATE.

76

THE GAME OF GOLF.

D. 126. B. 125. Bl. 97. W. 129. M. 294.
There are two states.
FIRST STATE, before the plate was finished at the top.
From the Mariette Collection.

77

A SYNAGOGUE.

D. 127. B. 126. Bl. 98. W. 130. M. 288.
There are three states.
SECOND STATE.
From the Aylesford, Hawkins and Buccleugh Collections.

78

THE MOUNTEBANK.

D. 129. B. 129. Bl. 92. W. 132. M. 117.
There is only one state.
Impression from the Burleigh James Collection.

79

THE ONION-WOMAN.

D. 133. B. 134. Bl. 102. W. rejected. M. 66.
There are two states.
SECOND STATE.

80

A PEASANT WITH HIS HANDS BEHIND HIM.

D. 134. B. 135. Bl. 103. W. 136. M. 89.
There are four states.
FOURTH STATE.

81

THE BLIND FIDDLER.

D. 136. B. 138. Bl. 91. W. 138. M. 78.
There are three states.
THIRD STATE.
From the Hebich Collection.

82

A POLANDER.

D. 138. B. 140. Bl. 107. W. 140. M. 102.
There are two states.
FIRST STATE; the plate is irregular.

83

TWO TRAVELLING PEASANTS.

D. 142. B. 144. Bl. 110. W. 144. M. 104.
There is only one state.

84

A PHILOSOPHER MEDITATING.

D. 143. B. 147. Bl. 111. W. 145. M. 156.
There are two states.
SECOND STATE.

85

AN OLD MAN WITHOUT A BEARD.

D. 146. B. 150. Bl. 114. W. 148. M. 71.
There are four states.
FOURTH STATE.

86

THE SKATER.

D. 152. B. 156. Bl. 121. W. 153. M. 103.
There is only one state.
From the Didot Collection.

87

A HOG.

D. 153. B. 157. Bl. 350. W. 154. M. 277.
There are two states.
FIRST STATE; the plate is irregular.
From the Hibbert and Maberly Collections.

88

THE LITTLE DOG SLEEPING.

D. 154. B. 158. Bl. 352. W. 155. M. 267.
There are three states.
THIRD STATE.
From the Didot Collection.

89

THE SHELL.

D. 155. B. 159. Bl. 353. W. 156. M. 290.
There are two states.
SECOND STATE, with the back-ground.
From the Hebich Collection.

90

TWO BEGGARS, A MAN AND A WOMAN, CONVERSING.

D. 160. B. 164. Bl. 128. W. 161. M. 37.
There are two states.
SECOND STATE.

91

TWO BEGGARS, A MAN AND A WOMAN, COMING FROM BEHIND A BANK.

D. 161. B. 165. Bl. 129. W. 162. M. 10.

There are seven states.

THIRD STATE, before the plate was reduced in size.

92

A BEGGAR IN A SLASHED CLOAK.

D. 163. B. 167. Bl. 131. W. 164. M. 70.

There are three states.

SECOND STATE.

93

A BEGGAR-WOMAN ASKING ALMS.

D. 166. B. 170. Bl. 134. W. 167. M. 157.

There is only one state.

Early impression: the edges of the plate are not cleaned.

From the Hawkins and Buccleugh Collections.

94

AN OLD BEGGAR WITH A LONG BEARD, AND A DOG BY HIS SIDE.

D. 171. B. 175. Bl. 139. W. 172. M. 65.

There is only one state.

Early impression, from the Linck and Hebich Collections.

95

BEGGARS AT THE DOOR OF A HOUSE.

D. 172. B. 176. Bl. 146. W. 173. M. 287.

There are three states.

FIRST STATE.

96

A BEGGAR WITH A WOODEN LEG.

D. 175. B. 179. Bl. 142. W. 176. M. 35.
There are two states.
SECOND STATE.
From the Howard Collection.

97

A PAINTER DRAWING FROM A MODEL.

D. 189. B. 192. Bl. 157. W. 189. M. 284.
There are two states.
SECOND STATE.
There is only one impression known of the first state.

98

A WOMAN SEATED BEFORE A DUTCH STOVE.

D. 194. B. 197. Bl. 161. W. 194. M. 299.
There are six states.
THIRD STATE, on Japan paper; before the key was added to the stove-pipe.
From the Webster Collection.

99

A WOMAN PREPARING TO DRESS AFTER BATHING.

D. 196. B. 199. Bl. 163. W. 196. M. 298.
There are two states.
SECOND STATE, on Japan paper.

100

THE WOMAN WITH THE ARROW.

D. 199. B. 202. Bl. 166. W. 199. M. 302.
There are three states.
THIRD STATE.
From the Gervaise, Didot and Peoli Collections.

101

JUPITER AND ANTIOPE.

D. 200. B. 203. Bl. 167. W. 200. M. 301.

There are two states.

FIRST STATE.

From the Astley Collection.

102

A NAKED WOMAN SEEN FROM BEHIND.

D. 202. B. 205. Bl. 169. W. 202. M. 300.

There are three states.

SECOND STATE, on Japan paper.

From the Haden Collection.

103

SIX'S BRIDGE.

D. 205. B. 208. Bl. 311. W. 205. M. 313.

There are three states.

SECOND STATE; the hat of one of the men only is shaded.

104

VIEW OF OMVAL, NEAR AMSTERDAM.

D. 206. B. 209. Bl. 312. W. 206. M. 311.

There is only one state.

Impression from the Hawkins Collection.

105

VIEW OF AMSTERDAM.

D. 207. B. 210. Bl. 313. W. 207. M. 304.

There is only one state.

Early impression, with bur.

From the Paar, Firmin-Didot and Webster Collections.

106

THE SPORTSMAN.

D. 208. B. 211. Bl. 314. W. 208. M. 329.
There are two states.
SECOND STATE.

107

THE THREE TREES.

D. 209. B. 212. Bl. 315. W. 209. M. 309.
There is only one state.
(A) Impression from the G. Walker Collection.
(B) Another impression.
(C) Another impression.
(D) Another impression.

108

THE LANDSCAPE WITH THE MILKMAN.

D. 210. B. 213. Bl. 316. W. 210. M. 320.
There are two states.
SECOND STATE.
From the Danby Seymour Collection.

109

THE TWO HOUSES WITH POINTED GABLES.

D. 211. B. 214. Bl. 317. W. 211. Rejected by M.
There is only one state.
Impression on Japan paper, washed with colour to imitate a drawing.
From the Webster Collection.

110

THE COACH LANDSCAPE.

D. 212. B. 215. W. 212.
Impression on Chinese paper, tinted to imitate a drawing.
"Premier Effet." See Dutuit, vol. II, page 7.
From the Van der Meer, P. Mariette, Astley and Webster Collections.
As may be inferred from the absence of their numbers above, Blanc and Middleton have rejected this print as not having been etched by Rembrandt.

111

THE THREE COTTAGES.

D. 214. B. 217. Bl. 318. W. 214. M. 325.
There are three states.
THIRD STATE.
From the Brodhurst Collection.

112

A VILLAGE WITH A SQUARE TOWER.

D. 215. B. 218. Bl. 319. W. 215. M. 321.
There are four states.
FOURTH STATE.

113

A LANDSCAPE WITH A MAN SKETCHING.

D. 216. B. 219. Bl. 320. W. 216. M. 315.
There is only one state.
Impression from the Liphart Collection.

114

THE CANAL: A LANDSCAPE OF IRREGULAR FORM.

D. 218. B. 221. Bl. 322. W. 218. M. 327.
There is only one state.

(A) Early impression on Japan paper.
From the Esdaile Collection.

(B) Another impression.
From the Koller and Didot Collections.

115

A LANDSCAPE WITH A VISTA.

D. 219. B. 222. Bl. 323. W. 219. M. 328.
There are three states.

(A) THIRD STATE.
From the Aylesford, Maberly, Harford and Webster Collections.

(B) Another impression of the THIRD STATE.

116

LANDSCAPE WITH A RUINED TOWER.

D. 220. B. 223. Bl. 324. W. 220. M. 317.
There are three states.
THIRD STATE.
From the Liphart and Drugulin Collections.

117

AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP.

D. 221. B. 224. Bl. 325. W. 221. M. 319.
There are three states.

(A) FIRST STATE.
From the Holford Collection.

(B) THIRD STATE.
From the Artaria Collection.

(C) Another impression of the THIRD STATE.
Dutuit mentions the second state as having been described by Wilson. It is doubtful, however, if it exists, as none of the other Commentators have ever seen it.

118

LANDSCAPE WITH A COTTAGE AND A HAY-BARN.

D. 222. B. 225. Bl. 327. W. 222. M. 306.
There is only one state.

(A) Very early impression.
From the Holford Collection.

(B) Another impression.
From the Mariette Collection.

(C) Another impression.
From the Webster Collection.

(D) Another impression.

119

LANDSCAPE WITH A MILL-SAIL SEEN ABOVE A COTTAGE.

D. 223. B. 226. Bl. 326. W. 223. M. 307.
There is only one state.

120

A LANDSCAPE WITH AN OBELISK.

D. 224. B. 227. Bl. 328. W. 224. M. 324.

There are two states.

SECOND STATE.

121

A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL.

D. 225. B. 228. Bl. 329. W. 225. M. 314.

There is only one state.

Impression from the Josi and Webster Collections.

122

AN ORCHARD WITH A BARN.

D. 227. B. 230. Bl. 330. W. 227. M. 316.

There are two states.

SECOND STATE.

123

A GROTTO WITH A BROOK.

D. 228. B. 231. Bl. 331. W. 228. M. 312.

There are two states.

SECOND STATE.

From the Paar Collection.

124

A COTTAGE WITH WHITE PALES.

D. 229. B. 232. Bl. 332. W. 229. M. 308.

There are two states.

(A) FIRST STATE.

From the Hawkins, Esdaile and Buccleugh Collections.

(B) SECOND STATE.

From the Firmin-Didot Collection.

125

Rembrandt's Mill.

D. 230. B. 233. Bl. 333. W. 230. M. 305.
There is only one state.

126

The Gold-weigher's Field.

D. 231. B. 234. Bl. 334. W. 231. M. 326.
There is only one state.
From the Festetics and Hebich Collections.

127

Landscape with a Canal and Swans.

D. 232. B. 235. Bl. 335. W. 232. M. 322.
There are two states.
Second State.

128

Landscape with a Canal and a Large Boat.

D. 233. B. 236. Bl. 336. W. 233. M. 323.
There are two states.
Second State.
From the Mariette Collection.

129

Landscape with a Cow Drinking.

D. 234. B. 237. Bl. 337. W. 234. M. 318.
There are two states.
Second State.

130

Landscape with the White Paling.

D. 239. B. 242.
There are three states.
Third State.

131

LANDSCAPE, WITH A CANAL.

D. 241. B. 244. W. 240.
There is only one state.
Impression from the Mecklenburg, Didot and Buccleugh Collections.
See note to No. 110.

132

THE LOW HOUSE ON THE BANKS OF A CANAL.

D. 242. B. 245. Bl. 342. W. 241. Rejected by M.
There are two states.
SECOND STATE; washed to imitate a drawing.
From the Webster Collection.

133

RENIER ANSLOO, ANABAPTIST MINISTER.

D. 254. B. 271. Bl. 170. W. 273. M. 146.
There are four states.
(A) SECOND STATE.
(B) THIRD STATE.

134

JAN ASSELYN.

D. 255. B. 277. Bl. 171. W. 279. M. 161.
There are three states.
SECOND STATE, on Japan paper.

135

EPHRAIM BONUS.

D. 256. B. 278. Bl. 172. W. 280. M. 158.
There are two states.
SECOND STATE.
From the Didot Collection.

136

LIEVEN WILLEMSZ VAN COPPENOL.

D. 257. B. 282. Bl. 174. W. 284. M. 162.
There are six states.
SIXTH STATE.
From the Didot and Peoli Collections.

137

LIEVEN WILLEMSZ VAN COPPENOL.

D. 258. B. 283. Bl. 175. W. 285. M. 174.
There are seven states.
SIXTH STATE.

138

DOCTOR FAUSTUS.

D. 259. B. 270. Bl. 84. W. 272. M. 291.
There are three states.
FIRST STATE.
From the Alferoff Collection.

139

ABRAHAM FRANSZ.

D. 260. B. 273. Bl. 176. W. 275. M. 172.
There are ten states.

(A) SEVENTH STATE, on Japan paper.

(B) EIGHTH STATE.

140

OLD HAARING.

D. 261. B. 274. Bl. 178. W. 276. M. 168.
There are three states.

(A) THIRD STATE.
From the John Barnard Collection.

(B) Another impression of the THIRD STATE.
From the John McGowan Collection.

There are probably only two states of this plate, as the unique first state mentioned by Bl. and W. is not known to exist.

141

YOUNG HAARING.

D. 262. B. 275. Bl. 179. W. 277. M. 169.
There are five states.

(A) FIRST STATE.
From the Rechberger and Buccleugh Collections.

(B) Impression between the third and fourth states of Dutuit. This is Rovinski's FOURTH STATE.

(C) FOURTH STATE. The plate has been cut down.
Duplicate from the Berlin Museum.

142

CLEMENT DE JONGHE.

D. 263. B. 272. Bl. 180. W. 274. M. 164.
There are six states.

(A) FIRST STATE.
From the Mariette, Galichon and Seymour Haden Collections.

(B) Another impression of the FIRST STATE.

(C) SIXTH STATE.

143

JAN ANTONIDES VAN DER LINDEN.

D. 264. B. 264. Bl. 181. W. 266. M. 167.
There are six states.
FIFTH STATE, before the plate was re-worked.

144

JOHN LUTMA.

D. 265. B. 276. Bl. 182. W. 278. M. 171.
There are four states.

(A) FIRST STATE, before the background.

(B) Another impression of the FIRST STATE.

(C) SECOND STATE.

145

MENASSEH BEN ISRAEL.

D. 266. B. 269. Bl. 183. W. 271. M. 127.
There are two states.
FIRST STATE.

146

THE BURGOMASTER SIX.

D. 267. B. 285. Bl. 184. W. 287. M. 159.
There are three states.

(A) THIRD STATE printed in brown-black ink.

(B) Another impression in black ink.
From the Josi, Hume and Seymour Haden Collections.

147

JAN CORNELIUS SYLVIUS, PROTESTANT MINISTER OF AMSTERDAM.

D. 268. B. 266. Bl. 186. W. 268. M. 110.
There is only one state.
From the Peoli Collection.

148

JAN CORNELIUS SYLVIUS.

D. 269. B. 280. Bl. 187. W. 282. M. 155.
There is only one state.

(A) Impression from the Denon, Hardy, Garford and Brodhurst Collections.

(B) Another impression from the Liphart Collection.

149

PETRUS VAN TOLLING.

D. 270. B. 284. Bl. 188. W. 286. M. 170.
There are two states.
Undescribed impression between the first and second states. Unique.
From the Pole-Carew, Grose, Barnard, Hawkins and Buccleugh Collections.

150

UTENBOGAERT: CALLED "THE GOLD-WEIGHER."

D. 271. B. 281. Bl. 189. W. 283. M. 183.
There are three states.
THIRD STATE.
From the Marshall Collection.

151

JOHANNES UTENBOGAERT, A DUTCH MINISTER.

D. 272. B. 279. Bl. 190. W. 281. M. 114.
There are five states.
FOURTH STATE.

152

A MAN IN AN ARBOR.

D. 273. B. 257. Bl. 262. W. 258. M. 152.
There is only one state.
Impression with large margin.

153

A MAN WITH A CRUCIFIX AND CHAIN.

D. 277. B. 261. Bl. 257. W. 263. M. 147.
There are four states.
THIRD STATE.
From the Seymour Haden Collection.

154

AN OLD MAN WITH A LARGE WHITE BEARD AND A FUR CAP.

D. 278. B. 262. Bl. 270. W. 264. M. 90.
There are three states.
THIRD STATE.
From the Ruhl Collection.

155

A MAN WITH A SHORT BEARD AND EMBROIDERED CLOAK.

D. 279. B. 263. Bl. 267. W. 265. M. 77.
There are four states.
THIRD STATE.
From the Gawet and Firmin-Didot Collections.

156

AN OLD MAN WITH A DIVIDED FUR CAP.

D. 280. B. 265. Bl. 271. W. 267. M. 145.
There is only one state.

157

A YOUNG MAN MUSING.

D. 282. B. 268. Bl. 258. W. 270. M. 132.
There is only one state.

158

ORIENTAL HEAD: FULL FACE.

(Portrait of Jacob Cats, the poet.)
D. 283. B. 286. Bl. 173. W. 288. M. 122.
There are two states.
SECOND STATE.

159

ORIENTAL HEAD: PROFILE, TO LEFT.

D. 284. B. 287. Bl. 288. W. 289. M. 123.
There is only one state.

160

ORIENTAL HEAD: PROFILE TO RIGHT.

D. 285. B. 288. Bl. 289. W. 290. M. 124.
There is only one state.

Sir Francis Seymour Haden's opinion of this rare plate, and the two preceding it, may be read on page 28 of his Monograph on Rembrandt.

161

A YOUNG MAN IN A MEZETIN CAP.

D. 286. B. 289. Bl. 255. W. 291. M. 125.
There are two states.
SECOND STATE.
From the Schloesser Collection.

162

BUST OF A MAN, SEEN IN FRONT, IN A CAP.

D. 300. B. 304. Bl. 265. W. 304. M. 38.
There are five states.
FOURTH STATE.
From the Liphart Collection.

163

A BOY, HALF LENGTH.

D. 306. B. 310. Bl. 177. W. 311. M. 148.
There is only one state.
Duplicate from the Cambridge University Library.

164

AN OLD MAN WITH A SQUARE BEARD, IN A RICH VELVET CAP.

D. 309. B. 313. Bl. 269. W. 314. M. 131.
There is only one state.
From the Seymour Haden Collection.

165

A PHILOSOPHER WITH AN HOUR GLASS.

D. 313. B. 318. Bl. 113. W. 318. M. 15.
There are three states.
SECOND STATE.

Some authorities regard this piece as a woodcut; according to others it is an engraving on pewter or tin. In any case, it is the only print of this kind which Rembrandt may have done, and is of interest whether done by him or, as some claim, by Lievens.

166

A MAN WITH MUSTACHES, IN A HIGH CAP, SITTING.

D. 314. B. 321. Bl. 266. W. 319. M. 36.
There are two states.
SECOND STATE.

167

THE WHITE NEGRO, OR MORISCO.

D. 328. B. 339. W. 333.
There is only one state.
From the Hebich Collection.
See note to No. 110.

168

THE GREAT JEWISH BRIDE.

D. 329. B. 340. Bl. 199. W. 337. M. 108.
There are four states.
(A) FIRST STATE.
From the Hawkins, Aylesford and Buccleugh Collections.
(B) FOURTH STATE.

169

THE LITTLE JEWISH BRIDE.

D. 331. B. 342. Bl. 200. W. 338. M. 135.
There is only one state.
From the Aylesford Collection.

170

AN OLD WOMAN SITTING, LOOKING TO THE RIGHT.

D. 332. B. 343. Bl. 196. W. 339. M. 54.
There are four states.
SECOND STATE.

171

AN OLD WOMAN SITTING, LOOKING TO THE LEFT.

D. 333. B. 344. Bl. 197. W. 340. M. 92.
There is only one state.

172

A YOUNG WOMAN WITH A HEAD-DRESS OF PEARLS.

D. 335. B. 347. Bl. 201. W. 342. M. 107.
There are two states.
SECOND STATE.
From the Weber and Liphart Collections.

173

AN OLD WOMAN WITH HER HAND ON HER BREAST.

D. 336. B. 348. Bl. 198. W. 343. M. 55.
There are two states.
SECOND STATE.
From the Firmin-Didot and Seymour Haden Collections.

174

REMBRANDT'S MOTHER.

D. 337. B. 349. Bl. 195. W. 344. M. 53.
There is only one state.
From the collection of the Chevalier de Franck.

175

AN OLD WOMAN SLEEPING.

D. 338. B. 350. Bl. 244. W. 345. M. 116.
There is only one state.

176

HEAD OF AN OLD WOMAN.

D. 339. B. 351. Bl. 191. W. 346. M. 101.
There are two states.
SECOND STATE.
From the Edward Smith and Hibbert Collections.

177

BUST OF AN OLD WOMAN, LIGHTLY ETCHED.

D. 341. B. 354. Bl. 193. W. 348. M. 5.
There are two states.
SECOND STATE.

178

AN OLD WOMAN IN A BLACK VEIL.

D. 343. B. 355. Bl. 245. W. 349. M. 67.
There are three states.
THIRD STATE.
From the Schloesser Collection.

179

A WOMAN WITH A BASKET.

D. 344. B. 356. Bl. 240. W. 350. M. 151.
There are two states.
SECOND STATE.
From the Liphart Collection.

180

A MORISCO.

D. 345. B. 357. Bl. 241. W. 351. M. Rejected.
There are two states.
SECOND STATE.

181

A WOMAN IN A LARGE HOOD.

D. 347. B. 359. Bl. 202. W. 353. M. 150.
There is only one state.

182

REMBRANDT'S WIFE AND FIVE OTHER HEADS.

D. 353. B. 365. Bl. 249. W. 359. M. 129.
There is only one state.

183

THREE HEADS OF WOMEN.

D. 355. B. 367. Bl. 250. W. 361. M. 115.
There are two states.
SECOND STATE.
From the Aylesford Collection.

184

THREE HEADS OF WOMEN, ONE ASLEEP.

D. 356. B. 368. Bl. 251. W. 362. M. 130.
There are two states.
SECOND STATE.
Dutuit has not seen a first state of this plate, but mentions it as having appeared in Santarelli's Catalogue.

185

TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES.

D. 357. B. 369. Bl. 122. W. 363. M. 144.
There is only one state.
From the Mariette Collection.

186

REMBRANDT'S HEAD, AND OTHER SKETCHES.

D. 358. B. 370. Bl. 238. W. 364. M. 82.
There is only one state.
From the Hebich Collection.

187

THE BEHEADING OF ST. JOHN THE BAPTIST.

B. 93.
Rovinski describes four states.
THIRD STATE. Before the oblique lines on the wall to the left of the chain.
Dutuit rejects this print. It is possibly by Lievens.

THE DE VINNE PRESS

3 1197 21179 4828